

The Washington Times

PUBLISHED EVERY EVENING
(Including Sundays)
By The Washington Times Company,
THE MURPHY BUILDING, PENNA. AVE.
FRANK A. MUNSEY, President.
R. H. TITHERINGTON, Secretary.
C. H. POPE, Treasurer.
One Year (Including Sunday), \$2.50.
Six Months, \$1.75. Three Months, \$1.00.
TUESDAY, JUNE 29, 1915.

THE POLICE SHAKE-UP

It is to be presumed that the Superintendent of Police and his superiors of the District Commission know what they are doing in shifting the precinct assignments of five captains and eight lieutenants. The explanation which has been given publicly declares that the changes are made in order to get men into the posts for which on the whole they seem best suited; and it is very specifically stated that there are no charges of bad administration, inefficiency, or anything else reflecting on the men changed.

The positive statement on this point will do good, for it would be highly undesirable to have the force demoralized by fears of a reorganization whose object and motive would be unknown, and whose extent would be a matter of disconcerting conjecture.

DAMAGES FOR THE FRYE

In his demand for damages for the destruction of the William P. Frye without the proceedings of a prize court the new Secretary of State, of course, insists that the case shall be settled entirely within the terms of our treaty of 1828 with Germany. It might be perfect international practice that a vessel carrying contraband could be taken as a prize, could be confiscated, could be destroyed, but under the special contract between the United States and Germany—the treaty—covering such matters, none of the general laws and principles could be held to apply.

As the Berlin foreign office has admitted entire liability for the Frye and as it states that its only purpose in taking the case to a prize court is to determine and award there the amount of compensation acknowledged to be due, Mr. Lansing may appear to the man in the street to be jealously hugging technicalities in the way of the professional lawyer rather than the statesman. But very evidently Mr. Lansing's object is not to assure the payment, which is already assured beyond question, and not to hasten it—his negotiation may actually delay it—but to obtain rulings and establish precedents which he may use in future cases, the points of which perhaps may not be so sharply defined and so readily conceded by the Berlin foreign office.

HIGHER COST OF EDUCATION

A list of twenty of the most important colleges and universities has been printed with figures to show the extent to which tuition fees have been advanced very recently in order to keep pace with the cost of conducting the institutions. State and private institutions alike have been compelled to increase their fees for the same reason.

Considering the vast amounts of gifts and benefactions that have been poured into the treasuries of the great schools, this advance in the students' costs will at first glance seem strange. But it is in fact largely due to those same benefactions, which have too often been directed to purposes that added to the expense of general maintenance.

For instance, a man of wealth, desiring to give something to his university that shall perpetuate his name, endows a department for the study of some special subject, or gives his money with the condition that it shall be devoted to that subject. The university accepts, equips itself to do the specified work, and finds that its running expenses are increased beyond the returns from the endowment. This is almost always the case, according to university financial officers. The man who gives a college a library building or an auditorium does not realize that he is requiring the institution to increase its maintenance costs, and get the money, in most cases, from other sources.

What the colleges need is more general endowment and fewer special endowment funds. The people in general charge of a great institution ought to control their whole scheme of organization; to be free to balance their curriculum, to do the sort of work that they believe will on the whole make the best-rounded establishment for real educational work. The whole symmetry of a university may be pulled askew by reason of the well meant but unwisely directed philanthropy of a group of rich men who devote what should be taught, and compel the devotion of extra costs in educational trimmings. In the end their efforts to popularize the higher education are made to increase its expense and add to financial difficulties

merely because they have not been able to realize that the management of the institutions know best what use can most properly be made of endowments.

THE BRYAN-DUMBA INCIDENT

It is reasonably apparent that if Mr. Bryan were today Secretary of State, the controversy about what he said or didn't say to Austrian Ambassador Dumba would require very complete and instant clearing up. A more satisfactory explanation of what passed between the two, when they talked about the first Lusitania note, would be absolutely necessary. If it were not satisfactory, either Mr. Bryan would have to retire as Secretary or Ambassador Dumba as his government's envoy.

The ambassador discussed the note with Mr. Bryan and informed his country that Mr. Bryan privately assured him that the document was for domestic consumption in the United States, not to be taken too seriously in Germany. This amazing discounting of the solemn declaration was communicated to Germany, and its effects on foreign office opinion there may be imagined. The President, learning of it, was much embarrassed. Mr. Bryan assured him that he (Bryan) had said nothing warranting such a construction; and the ambassador made a statement certifying the accuracy of the report which Mr. Bryan had made of the matter to the President.

If Mr. Bryan did not justify the impression that the ambassador conveyed to Vienna and Berlin, then the Austrian ambassador was guilty, however unintentionally, of a misapprehension whose consequences, in the delicate situation existing, might have been most grave. If so serious an error was made, it points to the unavailability of the ambassador for the service entrusted to him here; that sort of misunderstanding is dangerous alike to his own country and to this.

But it must be said that the presumption is decidedly in favor of the ambassador. He is a trained diplomat, who understands the nice values of words and the significance of foreign office conversation. There has been a good deal of evidence that Mr. Bryan, on the latter point especially, was quite innocent. His attitude toward the Lusitania correspondence, as developed when he resigned, shows clearly enough that he, at least, did not want the first note to mean all it seemed to mean. For him to intimate that much to the Austrian ambassador would not have been one whit more amazing than for him to take the attitude he did when he resigned and when subsequently he issued his various statements touching his disagreements with the Administration policy. No man more than Mr. Bryan is liable to fall victim to the seductions of unlimited conversational coinage; and everybody is liable to say things that they would not write down and sign.

There ought to be a clearing up of this whole incident by the publication of all versions of the conversation. Embassies keep records in which the substance of such discussions is very carefully preserved; the State Department presumably does, though it has been alleged that Mr. Bryan's diplomatic methods were so delightfully informal that this was not always considered necessary. It seems to be up to all the parties to let the public know the whole story; but on the other hand it ought not to be done recklessly and without consideration for the wishes of President Wilson, Secretary Lansing, and the foreign offices of Germany and Austria.

All the circumstances fit together to suggest that Mr. Bryan's resignation was a confession that the indiscretion was his own. It was not at all clear why he should have balked at signing the second note after he had signed the first one. Mystery has surrounded the whole performance of his withdrawal from the service in the manner it was done. Without further enlightenment of the circumstances, it will be reasonable to presume that the Dumba incident made it impossible for him to remain at the State Department.

MORE COTTON GOODS ABROAD

It has been a good thing for this country to sell abroad since the first day of last August, in spite of the war, more than 8,000,000 bales of cotton. But something even better has been the shipping abroad of more manufactured cotton products than ever before.

We used to send the raw cotton to Liverpool, to Havre, to Bremen, and other European ports; then we bought it back again in finished goods. The foreign manufacturers, too, were buying our cotton, making it into goods and selling it to China, Africa, Australia, and other countries. Since the war began we have been doing some of that business ourselves.

With the exception of one previous year we have always imported till now more cotton manufactured goods than we have exported by from \$17,000,000 to \$33,000,000 a

year. In this fiscal year ending tomorrow we are going to make a record of having exported \$25,000,000 more of cotton manufactured goods than we have imported.

Never before have exports of cotton manufactures exceeded \$53,700,000—the figures in 1913—but this year they are going to surpass \$75,000,000.

So the cotton planter has sold that cotton just the same, but, instead of making business for foreign mills, wages for foreign labor, and profits for foreign capital, it has done that very work for our own labor and industry.

A TIME TO GET BUSY

An American business man, just back from Archangel where he was making contracts for various supplies to be produced in America and sold to government and private buyers in Russia, enters complaint against the American ambassador in Petrograd, George T. Marye.

Mr. Marye, he declares, declines to give assistance to Americans trying to get business in Russia. His utter failure to interest himself in such cases is held responsible for failure to secure a much larger volume of business for this country.

Russian development during and after the war is certain to be very rapid; during the war, because the government must encourage everything calculated to increase national efficiency and productivity; after the war, because the country will have been awakened and educated as it never was before to the better methods of the outside world. Therefore the present is the time to lay foundations for a vast increase in American business there. The complaint against Mr. Marye has been voiced before. It deserves the attention of his superiors in the Administration. At other capitals where diplomatic questions have constantly required more attention than in Petrograd, the ambassador staffs have managed to give much attention to the aid and expedition of American business. Petrograd should not be an exception. The difficulties of doing business in Russia are great, because of the maze of restrictions that have always been thrown about it by the government. Even now, despite the country's great needs, the war imposes conditions that can only be met through intelligent, patient, persistent work by our diplomatic agencies. Russia ought to get special attention right now, because now is the time for this country to establish itself there.

ENOUGH IS ENOUGH

A diverting pastime of many adventurers no doubt has been to incubate revolutionary plots in the United States. One American President, at least, interested himself in a foreign insurrection; Mr. Fillmore went so far as to send a special and confidential agent to Hungary in 1849, when the Magyars were fighting for their independence from Austrian domination, but the intervention of Russia put an end to the uprising before the President decided whether we would assist Kosuth.

These are other times, different from a vengeance, especially as regards Mexico and Huerta. Mr. Wilson has had a sufficiency of special and confidential agents, of reports, promises, and interminable insurrections. He has had enough, too, of Huerta. That is why the erstwhile Mexican usurper, the reputed author of Madero's assassination, finds himself the guest of the United States Government at El Paso. He is not the strong man to whom the President has looked to pacify the stricken republic. He is the man who struck it at his heart.

An old fox cannot be changed; a sheep-killing dog will betray himself, and the character of Huerta is such that the restraint of law where there is enforceable law will do naught but good. There is nothing more probable than that American intervention in Mexico would be precipitated if Huerta were allowed to return to that country.

Chemist invents an acid solution that enables him to perch in a hermetically sealed box for seven hours. It's a splendid thing and may solve the upper berth problem.

The sunken road of Waterloo having been fought over a score of times, it appears as if history not only repeats herself, but stutters on occasions.

By diverting that Red Cross shipment of 2,500 cars of soap to his rapid firer, Villa should be able to rout the enemy with ease and dispatch.

Although Russia is complaining of the shortage of shells and powder, General von Linsingen gave 'em all he could spare.

Like the coxswain of the varsity eight, a jingo in war time is perfectly satisfied to megaphone his patriotism.

The Austro-Germanic forces continue to retreat further into Russia.

Lafayette's Grandson Pleads Allies' Cause

Marquis de Chambrun, Husband of an American, Confident That Sympathy of True Americans Will Never Cease To Be With Cause of Justice.

PARIS, May 30 (by mail to New York).—Deputy Marquis de Chambrun, member of the committee of foreign affairs and great-grandson of General Lafayette, whose name figures in American history by the side of that of George Washington, has been repeatedly asked by American sympathizers with the allies' cause, this question:

"The Germans are using every means to spread their propaganda in the United States. They are sending writers, lecturers, diplomatic representatives and others to tell their side of the story. Why don't you, who speak and write English perfectly and whose name will count for a great deal in our country, cross the Atlantic and tell France's side?"

The marquis, whose wife is an American woman, her maiden name being Miss Margaret Rives Nichols, stepdaughter of Bellamy Storer, of Cincinnati, has hitherto modestly replied: "France has no need to adopt such methods."

He was at last prevailed upon to write the following article:

By the MARQUIS DE CHAMBRUN.

One of the characteristics of the present war is the propaganda made by belligerent nations in neutral countries, through publicity and by various means, in view of enlisting sympathy and gaining moral support. Why, then, have we refrained from sending propagandists to America for the purpose of influencing public opinion in favor of the allies? The answer is simple. We rely on the justice of our cause. We have full confidence in the clear-sightedness of the American people. It is, indeed, difficult for us to separate the United States from the cause of liberty. When France first learned of the struggle for American independence, "her heart was enlarged" and our government was soon obliged to follow the popular feeling aroused by the departure of Lafayette, who had spontaneously gone over to fight for the American colonies in open rebellion. Thus the just cause of your independence had awakened in France an irresistible national feeling.

In the mind of thinking men the great prestige of the United States abroad still rests on the freedom of her institutions, on the recognized worth of her Constitution, even more than on her great material prosperity. We feel sure that it is superfluous, as far as the free industrial world is concerned, to resort to the petty means of propaganda in the present crisis. From one end of the States to the other it is surely understood that a true and great spirit has lifted up the French people in its effort to resist an unjustified invasion of our territory. It is known that our cause is the cause of liberty.

Aims of Germany.

Those who know America well, who have lived in your big towns, frequented your clubs, and who have traveled through the vast area extending from the Atlantic to the Pacific, all know that in the United States actions speak louder than words, and that the masses as well as the most intellectual circles are not likely to be deceived by specious arguments. The aim and character of the German military party revealed themselves fully when the present war broke out—thirst of power, justification of the means employed by the object to be attained, disregard of individual rights, contempt of treaties, violation of the laws and usage of war. And following on comes the enumeration of actual results: belligerency imposed upon those whose neutrality had been guaranteed, the bombardment of undefended coasts and unarmed cities, the murdering of women and children and non-combatants, the devastation of fertile countries and prosperous industries, the wanton destruction of monuments of history and treasures of art.

It will take years to wipe out the stain. When we look back upon the many events which, in rapid succession, have taken place during the last six months we feel as though we were carried back centuries into the past, and as if the customs established by as if the customs established by

Concert Today

By the U. S. Engineer Band,
Logan Park, 7:30 p. m.

FRANK J. WEBER, Chief Musician.

March, "Neutrality".....Bernard
Overture, "Romantic".....Kellar-Bela
Selection, "High Jinks".....Friml
(a) Humoresque, "Tipperary".....
(b) Morceau, "Woodland Whispers".....
Czibulka
Gems from "Attila".....Verdi
Waltz, "Gold and Silver".....Lehar
Medley, "Songs From the Old
Folks".....Lakme
One-step, "Come Over to Dover".....
Remick
"The Star-Spangled Banner".....

Concert Tomorrow

By the U. S. Soldiers' Home
Band, Bandstand, at 6:40
o'clock.

John S. M. Zimmermann, Director

March, "The Gallant Seventh".....
Overture, "Stradella".....Flotow
Solo for Clarinet, "Miranda" (An-
dante and Polacca).....Thiele
Musical August Voth.
Selection, "Lakme".....Delibes
Morceau, "Snowflakes".....Howell
Intermezzo, "Tunis".....Laurendeau
Valse Lente, "Sourire d'Amour".....
(Smiles of Love).....Lambert
Finale, "On the 51st".....Le Roy
"The Star-Spangled Banner".....

Plays and Players at the Theaters

POLIS.

It is not necessary that one should believe in fairies or witches or any such things to grasp fully the spirit of "The Blue Bird." Maurice Maeterlinck's allegorical drama, in which the Poll Players are defying all stock company traditions and produce in a most unusual manner this week. It is not really essential that a person should have any but the most material mental equipment to get both a meaning and real entertainment from the Belgian philosopher's masterpiece.

The peculiar quality of "The Blue Bird" as a dramatic sermon is that its meaning is so plainly given and the fanciful pictures it unfolds convey such direct answer to the unspoken thought of even a person least liable to flights of fancy that failure to understand, appreciate, and sympathize with it is almost impossible, no matter what the character of the audience.

Based on his plea of ignorance upon that element of the curiosity of childhood that remains in the grownup, and telling in all sorts of figures what is really called a moral story in any other form, the poet has evolved settings for each phase of the play which demand attention by their departure from convention, and sustain interest by the simplicity with which they are used.

No less interesting feature of the production of "The Blue Bird" here is the manner in which the Poll Players have gone beyond the limits of stock company artistry to meet the requirements. In most plays a larger measure of their success depends upon their ability to express on any other one factor. In the present case, the idea like that of Maeterlinck's, the value of the individual actor or actress becomes secondary to that of the stage director.

Director Harry Andrews, of the Poll Players, has had rather a hard time of it in a quiet way since his connection with the company, but it is probable that he has never performed a feat of such Herculean character as this one he accomplishes in "The Blue Bird." The production runs smoothly, the action is kept moving with clarity, and the management of the scene on the stage, mostly of children, is such that there is no confusion, but a seemingly perfect continuity of each scene.

The important characters in the production are the two children, Tyltyl, a boy, and Mytyl, a girl, who go on the hunt for the blue bird. In the character of Tyltyl, Mary Eaton makes her audiences forget that she is a ten-year-old girl, and that she gives her the most well-played and well-conceived character by an experienced actress, Doris Eaton as Mytyl is a fitting companion to her clever sister.

The Poll Players, as their audiences have come to know them, are not as conspicuous as the large corps of children and young girls used for dances, choruses and tableaux. Miss Gilbert, in the part of Light, has contributed most of the time. Miss Dale as Night has a most finished performance in the one scene in which she figured. Her reading of the poetic lines gave each their full value, and she contributed the most beautiful of the several symbolic pictures in the drama.

Mr. Roscoe as Fire, made himself always a notable feature of each picture. Mr. Fillmore as the cat, and Mr. Gaines as the dog, each contributed thoughtful and thoroughly understandable conceptions of roles most difficult to make plausible. John Kline was, perhaps, the most conspicuous of the men in the cast by reason of his effective work as Father Time, and his appearance in the double role of father and grandfather of the children.

Miss Tracy, as the witch, and later as the neighbor of the Tyls, was thoroughly in harmony with her character. Miss McDonald made a very pretty and graceful figure in the character of Water. Mr. Lowe was Sugar, Mr. Harris was Mummy Tyl, Miss Nelson was Milk, and Ruby Raymond the "Happiness of Bel Well." Between the first and second acts Miss Agnes Whelan sang "The Blue Bird," an original composition by Maudie Adams. The dances and tableaux ensembles were arranged by Howard Leslie Holt.

COSMOS.

The Cosmos Theater bill this week is one of the most attractive in the city. The Monte Carlo Girls, to the closing number. One of the best of the six acts is Burke and Harris, in new songs as well as in the old. The new act is commanded at each performance yesterday and last evening.

The bill opens with Hurley and his harmonica. Marie and Manning present a violinist of real merit, supported by an excellent piano accompaniment. The Marimba Quartet furnish a new and effective Central American marimba effectively played in operatic and other selections.

The Monte Carlo Girls have an offering with many pretty songs and dances and a comedian who is the star of the program. In George Kline's latest scene is given at the close of the act. The added attractions include the Hearst-Selig news pictures and a daily change of photographs, including an animated cartoon.

A new bill featuring "The Girl in the Moon," is promised the last half of the week.

MOORE'S STRAND.

Moore's Strand Theater was crowded yesterday by photoplay patrons attracted by Irene Fenwick and Cyril Kismet in George Kline's latest photographic success, "The Spendthrift," by Porter Emerson Browne. The interest of the piece centers around Frances Ward, whose character is depicted as a crisis in her husband's financial affairs, which she attempts to alleviate by borrowing \$50,000. The husband finds that Frances has obtained it from an erstwhile admirer. Miss Fenwick acts the wilful Frances and Mr. Kismet plays the wronged husband.

John Hartman will be seen Wednesday in Madeline Lucette Ryl's drama, "An American Citizen." Thursday there will be a new engagement of Anna Katherine Green's "The Millionaire Baby," featuring Harry Meystear.

The remainder of the week will be devoted to the Mutual Masterpiece "The Flying Twins," introducing such well known players as Madeline and Marion Fairbanks.

CRANDALL'S.

Robert Warwick was seen at his best at Crandall's yesterday in the World Film production of "The Face in the Moonlight." Mr. Warwick cranks a dual role—Victor, the hero, and Rabat, his criminal half-brother. This play will be remembered as one of Robert Mantell's stage successes.

The scenes of "The Face in the Moonlight" are laid in France during the reign of Louis XVIII, when Napoleon was exiled. Unusual costumes and settings, allied with good photography, make the picture a most pleasing offering to the eye, and the acting is of an unusually powerful play. A strong role is replete with intensely dramatic situations.

Today's program features Mary Minter in "Always in the Way." For Wednesday, Thursday, and Friday, "Wormwood" is scheduled, and Saturday, William Farnum will again be seen in "The Plunderer."

B. F. KEITH'S

Just how far the song and dance of the old variety program have progressed to make possible the modern vaudeville bill is well illustrated in the manner Grace La Rue, songstress out-of-the-ordinary, and Clifton Webb and Gloria Goodwin, dancers of the interpretive variety, establish themselves as the chief attractions this week at Keith's.

Instead of whining a few combinations of simple harmony to the accompaniment of what is supposed to be explanatory swaying of the body, the old-time performer was accustomed to do it. Miss La Rue secures a real idea in music and interprets it with real vocal ability. The words are almost unnecessary, as her method of singing and the action she puts into her work tell fully the meanings she wishes to convey. Charles Glavin, the accompanist, is a big factor in Miss La Rue's success.

Webb and Goodwin demonstrate just how the so-called modern dance movements may be entirely removed from the jumping and hopping gyrations of so many of their copyists. The bill means much in making her audience understand just what the intricate steps are supposed to be. Their several numbers the dancers had the advantage of excellent music by a section of the original Russian balalaika orchestra.

A third feature of the Keith bill that was thoroughly enjoyed by yesterday's audiences was Leo Carrillo, who tells stories and sings. He is a real entertainer, with a keen sense of humor. He is open with Valentine and Bell in trick bicycle act and included Cathleen and Capitola, Walter Leroy, Emily Lytton and company in Neighborhood Mules and Coogan, with their comedy, and Robbie Gordon, in poses representing reproductions of paintings, ivories, and porcelain.

COLUMBIA.

There are two rather important factors, in addition to Marguerite Clark, that appear to make the presentation of the photoplay of Frances Hodgson Burnett's "The Pretty Sister of Jose," at the Columbia Theater the first four days of this week a noteworthy event. One of these is the introduction to Washington of the most modern methods of motion picture exhibition. The showing of pictures requires showmanship of a quality most proprietors of motion picture houses possess. Atmosphere must be created by the settings, the music and the surroundings generally. The management has succeeded in bringing this idea very prominently to the fore.

The second feature of the production is the introduction of a new member of the Pickford family, Mary's brother Jack. He introduces a most finished type of acting and in the part of Jose, his work is thoroughly in keeping with that of his "pretty sister." Marguerite Clark has developed into a photoplayer of the very best type. She does not lose the personal personality of the kind required to give an actress distinctive place in the screen drama, she possesses also an ability to interpret to a degree that, especially in this former success of Maude Adams, she completely fulfills the dramatist's idea and adds just enough of her own pliancy and force to her interpretation to make her work thoroughly original.

The other pictures in the bill include the Paramount travel series' views of Chile, Webster's Field in an original comedy and another set of pictures of Alpine heights.

GARDEN.

"The Sins of the Mothers," the \$1.00 New York Sun-Visograph prize photoplay Elaine Sterne, filled Moore's Garden Theater yesterday. The picture has an original story, dealing with an unusual phase of modern life. Earle Williams and Anita Stewart add the important roles. "The Sins of the Mothers" will be shown again today.

Tomorrow, Thursday and Friday the chief feature will be the photoplay of Cyrus K. Brady's romance "Hearts and the Highway." The action is a vivid presentation of the plots and counterplots and intrigues that marked an eventful period in the history of Great Britain.

Saturday a film version of Mrs. Southworth's novel "The Thorns of Passion," will be shown. A special attraction for the week will be the daily showing of Chaplin comedies. Other features include Mutual pictures, Keystone comedies, and special musical accompaniments.

GLEN ECHO.

If it is the endeavor of the purveyor of entertainment for the summer months in a big outdoor establishment, to provide amusement for all sorts and conditions of people, Glen Echo, as it is organized today, would seem to be a shining example of just what can be done in this line. From the innocent entertainment and relaxation offered those staid persons who simply want to sit beneath the shade of a great tree and enjoy a picturesque landscape, to the delights of the modern dances—Glen Echo has them all. The aged sit and contemplate the scene and the very young can avail themselves of the sand piles and other modern playground equipment for their diversion. The place is so many cars that overcrowding is avoided and a comfortable trip assured. Special arrangements are being made for the celebration of the Fourth of July at the park, which is to be a three-day affair, starting Saturday and continuing through until midnight Monday.

COLONIAL BEACH.

For the next two weeks the steamer St. Johns will make daily trips to Colonial Beach, where hundreds of Washington people will go to spend their vacations. The St. Johns will leave here Saturdays at 2:30 p. m., and other days at 9 a. m. Returning she leaves the beach each day, except Saturday, at 6 p. m. and reaches home about 10 p. m.

Those who visit Colonial Beach will find many amusements and to the list of attractions there has been added a modern motion picture theater that will show all the new productions. In addition to boardwalk amusements, the best of salt water bathing, crabbing and fishing can be enjoyed.

For the convenience of those who wish to spend the Independence Day holiday at Colonial Beach, a special trip, and from the resort will be made July 5. The schedule of the St. Johns has been arranged to leave this city July 3, at 1:30 and July 4, at 9 a. m. The run will be made in four hours.